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FIFTY PAINTINGS
by
OLD MASTERS

THE ART GALLERY OF TORONTO
APRIL 21 - MAY 21, 1950



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FIFTY PAINTINGS

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OLD MASTERS

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APRIL 21 - MAY 21, 1950

AGO coll. : cat. #12, 19, 27, 29, 34

INTRODUCTION



IN the sequence of exhibitions that has marked the fiftieth anniversary of our Art Gallery ambitious projects have been realized. The first exhibition surveyed the half-century of painting in Canada that paralleled the founding and expansion of the Gallery. A second exhibition summarized contemporary trends in the painting of our cultural allies, Great Britain, France and the United States, while a pendant to this surveyed the work being done in Canada to-day not only in painting but in sculpture, the graphic arts, crafts and architecture. Now, as the climax to the series, this exhibition of fifty paintings by Old Masters has been assembled. The paintings cover a period of five hundred years and illustrate the activity of seven major schools of painting: Italian, Spanish, French, German, Dutch, Flemish and English. They provide a varied sampling of the achievement of western culture in the field of painting from the fifteenth to the later nineteenth century, and embody the tradition to which we of the last fifty years have fallen heir.

Our warmest thanks are due to the eleven private collectors and no less than nineteen public collections in twenty North American and European cities who, in spite of the enormous risks involved in transportation honoured our fiftieth anniversary by lending prized paintings. All the pictures from public collections have been acquired by their present owners within the last fifty years and it has seemed appropriate to include from our permanent collection five that would stand witness to our own development and the generosity of their donors.

C A T A L O G U E

BELLOTTO, BERNARDO

Venetian, 1720-1780.

1. View of Vaprio d'Adda

Oil on canvas, 25¼ x 39¼.

Vaprio d'Adda is a small town not far from Bergamo and Milan at the junction of the Adda and Brembo rivers. In the centre is the Villa Melzi, where Leonardo da Vinci was a frequent visitor.

Lent by the Metropolitan Museum of Art, New York.

BOTTICELLI, SANDRO

Florentine, 1444-1510.

2. The Madonna and Child with St. John

Oil on circular panel, 33½ in diameter.

Lent by Duveen Brothers, Inc., New York.

CARAVAGGIO, FOLLOWER OF

3. Card-players

Oil on canvas, 37¾ x 45¾.

Lent by The Fogg Art Museum, Cambridge, Massachusetts.

COELLO, ALÓNZO SÁNCHEZ

Spanish, 1531/32-1588.

4. Infanta Isabella of Spain (1566-1633)

Oil on canvas, 36½ x 27¼.

Infanta Isabella Clara Eugenia was the daughter of Philip II. In 1599 she married Albert, Archduke of Austria, and was painted later by Rubens and Van Dyck.

Lent by the Metropolitan Museum of Art, New York.

COURBET, GUSTAVE

French, 1819-1877.

5. Lady in a Riding Habit

Oil on canvas, 45½ x 35⅞.

Signed (lower left) G. Courbet.

Lent by the Metropolitan Museum of Art, New York.

6. Le Déjeuner du Prisonnier

Oil on canvas, 18 x 21½.

Signed and dated (lower left) G. Courbet 71.

Lent by J. K. Thannhauser, Esq., New York.

CUYP, AELBERT

Dutch, 1620-1691.

7. River landscape near Dordrecht

Oil on panel, 15½ x 23½.

Lent by W. Redelmeier, Esq., Toronto.

DAVID, JACQUES-LOUIS

French, 1748-1825.

8. Portrait of Pierre Desmaisons

Oil on canvas, 36 x 28½.

Signed and dated, J. L. David f., 1782.

Pierre Desmaisons (1724-1800) was David's uncle. An architect, he was admitted to the Academy in 1762 and became *architect du roi*. He is best known as the architect of the galleries of the Cour de Mai of the Palais de Justice, Paris. David has depicted him with some of the instruments of his profession before him, together with a volume of Palladio's *Architecture*.

Lent by the Albright Art Gallery, Buffalo.

DEGAS, EDGAR HILAIRE GERMAIN

French, 1834-1917.

9. The Ballet of Robert le Diable

Oil on canvas, 26 x 21⅜.

Signed and dated (lower right) Degas 1872.

The man with the opera glasses is said to be Albert Hecht; the bassoonist, Dihan. A variation of the same subject is in the Ionedes Collection, Victoria and Albert Museum, London.

Lent by the Metropolitan Museum of Art, New York.

DELACROIX, EUGÈNE

French, 1798-1863.

10. Christ on Lake Gennesaret

Oil on canvas, 20 x 24.

Signed (lower left) Eug. Delacroix.

Painted in 1854. This is the third of a series of seven paintings of this subject.

Lent by the Metropolitan Museum of Art, New York.

DÜRER, ALBRECHT

German, 1471-1528.

11. The Wife of Jobst Planckfelt

Oil on wood panel, 10½ x 12½.

Mentioned in Dürer's diary of his trip to the Netherlands is a portrait of the wife of his landlord at Antwerp, painted in 1521. This is presumably that portrait.

Lent by the Toledo Museum of Art, Toledo, Ohio.

DYCK, ANTON VAN (SIR ANTHONY)

Flemish 1599-1641.

12. Daedalus and Icarus

Oil on canvas, 46 x 35.

Painted about 1630.

There is a strong likeness between Icarus and the artist himself judging from his portraits as a youth.

Presented to The Art Gallery of Toronto by Mr. and Mrs. Frank P. Wood.

13. Portrait of Michael Le Blon—Illustrated
Oil on canvas, 24 x 30½.

Michael Le Blon (1587-1656) was born in Frankfurt am Main. Working first as an engraver and silversmith he later became a courtier and ambassador from Sweden at the English court.

Lent by J. J. Vaughan, Esq., Toronto.

EAKINS, THOMAS

American, 1844-1916.

14. The Fairman Rogers Four-in-Hand

Oil on canvas, 24 x 36.

Signed and dated, Eakins 79.

Fairman Rogers (1833-1900), a civil engineer, enthusiastic sportsman, and intimate friend of the artist, was one of the first in Philadelphia to drive a four-in-hand. Eakins made careful studies for this commissioned painting, visiting Roger's summer estate at Newport, painting several sketches of each horse and of the landscape background, and modeling wax figures of the horses.

Lent by the Pennsylvania Museum of Art, Philadelphia.

EL GRECO (DOMENIKOS THEOTOCOPOULOS)

Spanish, 1541-1614.

15. The Annunciation

Oil on canvas, 42½ x 28½.

Painted about 1604-6.

Lent by Van Diemen-Lilienfeld Galleries, New York.

EWORTH, HANS

Flemish, active 1540-1574.

16. Mary Nevill, Baroness Dacre

Oil on wood panel, 29 x 22¾.

Signed (lower left) H.E. Painted ca. 1554-5.

Lent by the National Gallery of Canada, Ottawa.

GOYA Y LUCIENTES, FRANCISCO JOSÉ DE
Spanish, 1746-1828.

17. Infanta Maria Luisa (1782-1824) and her son, Carlos Luis

Oil on canvas, 39⅞ x 27.

Study for the Family of Charles IV, painted in 1799. The Infanta Maria Luisa was the daughter of Charles IV of Spain, and wife of Prince Luis of Parma.

Lent by the Metropolitan Museum of Art, New York.

HALS, FRANS

Dutch, 1580-1666.

18. Portrait of Dorothea Berck, wife of Joseph Coymans

Oil on canvas, 34 x 29.

Inscribed (background left) "Aeta Suae 51 Ano 1644" and signed F. H.

Lent by the Baltimore Museum of Art, (Jacobs Collection), Baltimore.

19. Portrait of a Man

Oil on canvas, 50 x 30.

Inscribed "Aetatis suae 55 1648 F. H."

A portrait presumably of the same man painted when he was younger is owned by the National Gallery of Scotland.

Presented to The Art Gallery of Toronto by The T. Eaton Co. Limited together with Colonel R. Y. Eaton.

HOOCH, PIETER DE

Dutch, 1629-1683.

20. Skittles-players

Oil on canvas, 26 x 28¾.

Painted about 1665-8.

Lent by the City Art Museum, St. Louis.

MAES, NICOLAES

Dutch, 1632-1693.

21. Woman making Lace

Oil on canvas, 17¾ x 20¾.

Signed (on base of child's chair): N. Maes.

Lent by the Metropolitan Museum of Art, New York.

MANET, EDOUARD

French, 1833-1883.

22. Femme debout dans le Jardin de Bellevue

Oil on canvas, 40 x 52.

Painted ca. 1880.

Lent by J. K. Thannhauser, Esq., New York.

23. Boy with a Sword

Oil on canvas, 51⅝ x 36¾.

Signed and dated (lower left) Manet 1860.

The model was a godson of Manet, Leon Leenhoff, whose mother Suzanne Leenhoff was a Dutch musician. The sword belonged to the artist Monguiot.

Lent by the Metropolitan Museum of Art, New York.

MASSYS, QUENTIN

Flemish, 1465/6-1530.

24. Pietà

Oil on panel, 27 x 54.

Painted before the Lamentation Altar-piece for Antwerp Cathedral of 1508-11.

Lent by the National Gallery of Canada, Ottawa.

MATTEO DI GIOVANNI

Sieneese, c. 1430-1495.

25. Madonna and Child

Tempera on panel, 27 x 19.

Lent by Dr. Frederic A. Stern, New York.



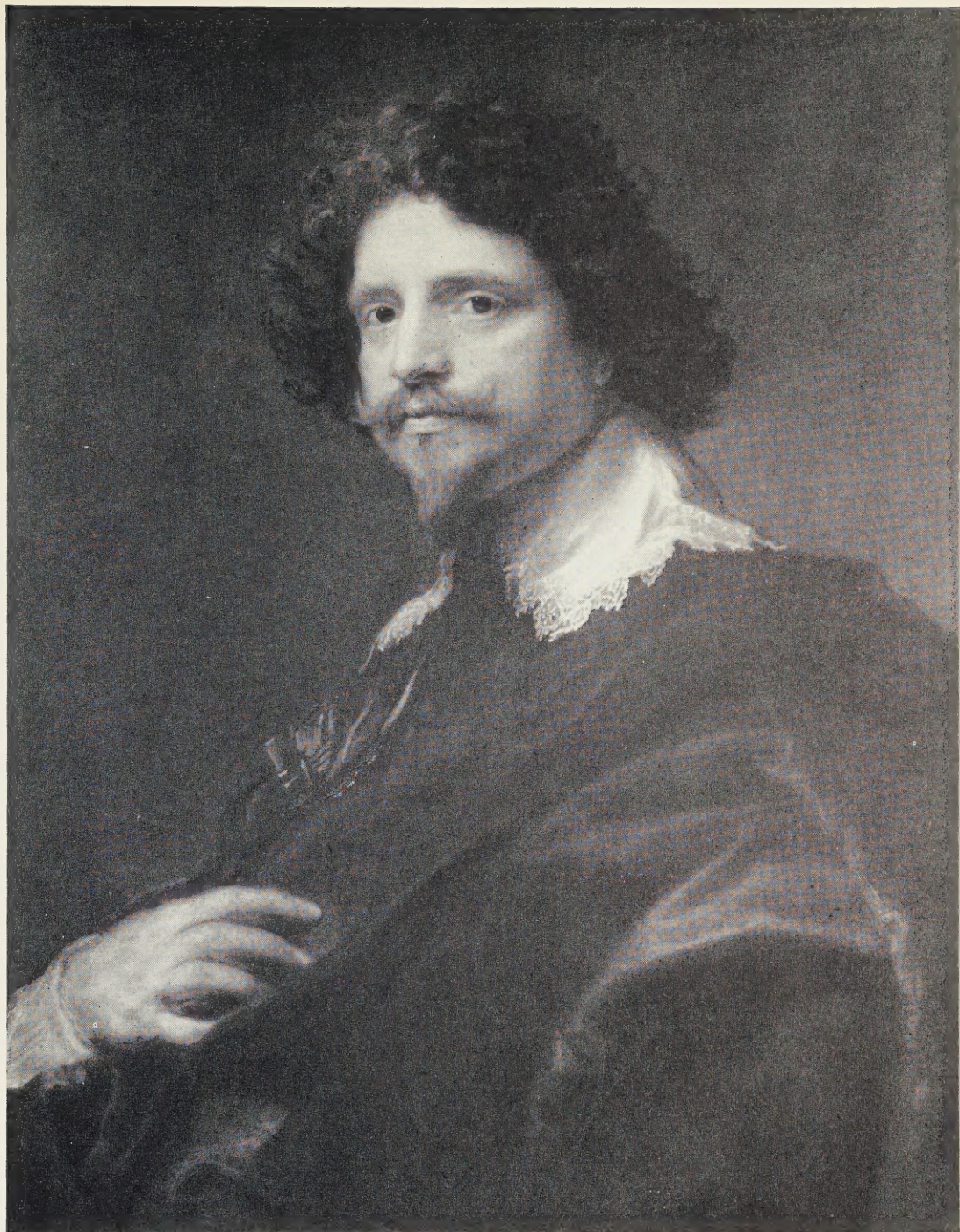
Miracle of St. Sylvester, Cat. No. 32

FRANCESCO PESELLINO



Saint Peter Denying Christ, Cat. No. 35

REMBRANDT VAN RIJN



Portrait of Michael Le Blon, Cat. No. 13

SIR ANTHONY VAN DYCK



Mrs. Richard Yates, Cat. No. 44

GILBERT STUART

MILLET, JEAN-FRANCOIS

French, 1814-1875.

26. Farm at Gréville

Oil on canvas, 28 $\frac{5}{8}$ x 21 $\frac{1}{4}$.

Signed (lower left): J. F. Millet.

Painted about 1871.

Lent by the Smith College Museum of Art, Northampton, Massachusetts.

MONET, CLAUDE

French, 1840-1926.

27. Vétheuil en été

Oil on canvas, 26 x 35.

Signed and dated 1879.

Purchased by The Art Gallery of Toronto, 1929.

NATTIER, JEAN MARC

French, 1685-1766.

28. Portrait of Madame de Chateauroux

Oil on canvas, 56 x 44.

Signed and dated 1743.

Lent by Wildenstein and Co. Inc., New York.

ORLEY, BERNARD VAN

Flemish, c. 1491-1542.

29. Rest on the Flight to Egypt

Panel, 34 $\frac{3}{4}$ x 29 $\frac{1}{8}$.

Painted about 1518.

Presented by subscription to The Art Gallery of Toronto, 1937.

OSTADE, ADRIAEN VAN

Dutch, 1610-1685.

30. The Old Fiddler

Oil on canvas, 26 $\frac{3}{4}$ x 33 $\frac{1}{4}$.

Signed and dated (lower left on wagon): AV. Ostade.

Lent by the Metropolitan Museum of Art, New York.

PATER, JEAN BAPTISTE

French, 1695-1736.

31. (a) Fête Galante, La Danse

(b) Fête Galante, La Pêche

Oil on canvas, 15 x 18 $\frac{1}{2}$.

Lent by Miss Aileen Larkin, Toronto.

PESELLINO, FRANCESCO

Florentine, 1422-1457.

32. Miracle of St. Sylvester—Illustrated

Wood panel, 11 $\frac{1}{2}$ x 30 $\frac{1}{2}$.

Originally formed a predella together with two panels now in the Galleria Doria, Rome.

Lent by Worcester Art Museum, Worcester, Massachusetts.

POUSSIN, NICOLAS

French, 1594-1665.

33. St. Peter and St. John healing the lame man

Oil on canvas, 49 $\frac{1}{2}$ x 65.

Lent by the Metropolitan Museum of Art, New York.

34. Venus, Mother of Aeneas, Presenting him with Arms forged by Vulcan.

Oil on canvas, 42 x 52 $\frac{1}{2}$.

Painted c. 1632.

Presented to The Art Gallery of Toronto by the Reuben Wells Leonard Memorial Fund.

REMBRANDT VAN RIJN

Dutch, 1606-1669.

35. Saint Peter Denying Christ—Illustrated

Oil on canvas, 61 x 67.

Signed: Rembrandt 1660.

Lent by The Rijksmuseum, Amsterdam.

36. Volckers van Beresteijn

Oil on canvas, 44 x 35.

Signed and dated (lower right) R van Ryn 1632.

Lent by the Metropolitan Museum of Art, New York.

RENOIR, AUGUSTE

French, 1841-1919.

37. Woman Sewing

Oil on canvas, 19 $\frac{1}{2}$ x 24.

Signed and dated 1879.

Lent by the Art Institute of Chicago,

REYNOLDS, SIR JOSHUA

English, 1723-1792.

38. Cupid as a Link Boy

Oil on canvas, 30 x 25.

Painted 1777 or before.

Lent by the Albright Art Gallery, Buffalo.

39. Joseph Baretti (1719-1789)

Painted in London, 1774.

Giuseppe Marc Antonio Baretti was born in Turin in 1719. He was intended for the law but devoted himself to literature. At the age of 32 he took up residence in London, where he established himself as a teacher of Italian. Two years later he was the secretary for the foreign correspondence of the Royal Academy. In his spare time during this period he wrote a *Dissertation on Italian Poets* which brought him an introduction to Dr. Johnson. There are numerous references to Baretti in Boswell's *Life of Samuel Johnson* and his *Journal of a Tour of the Hebrides*.

A version of this portrait, in colour, is owned by the Earl of Ilchester, Holland House, London.

Lent by the Art Association of Indianapolis.

RUBENS, PETER PAUL

Flemish, 1577-1640.

40. Portrait of Isabella Brant

Oil on canvas, $22\frac{1}{2} \times 18\frac{7}{8}$.

Painted about 1620.

Lent by The Cleveland Museum of Art.

RUISDAEL, JACOB ISAACKSZ VAN

Dutch, 1628/9-1682.

41. Haarlem from the Dunes

Oil on panel, $16\frac{1}{2} \times 16$.

Painted about 1665.

Lent by the Museum of Fine Arts, Boston.

42. Bleaching Green, Haarlem

Oil on canvas, 29×32 .

Lent by Frank P. Wood, Esq., Toronto.

STROZZI, BERNARDO

Genoese, 1581-1644.

43. St. Catherine

Oil on canvas, $67\frac{3}{4} \times 47\frac{1}{4}$.

Lent by the Wadsworth Atheneum, Hartford, Connecticut.

STUART, GILBERT

American, 1755-1828.

44. Mrs. Richard Yates—Illustrated

Oil on canvas, $25 \times 30\frac{1}{4}$.

Painted 1793.

Lent by the National Gallery of Art (Mellon Collection), Washington, D.C.

TIEPOLO, GIAMBATTISTA

Venetian, 1696-1770.

45. Investiture of Bishop Harold as Duke of Franconia

Oil on canvas, $28\frac{1}{4} \times 20\frac{1}{4}$.

This picture and one in the Gardner Museum, Boston, representing the marriage of Barbarossa are studies for a pair of frescoes in the Kaiseraal of the Residenz in Würzburg, painted in 1751 and 1752. This picture shows the Emperor Friedrich I (Barbarossa) investing Harold of Hochheim, Bishop of Würzburg, with the dukedom of Franconia in 1168.

Lent by the Metropolitan Museum of Art, New York.

VELASQUEZ, DIEGO RODRIGUEZ

Spanish, 1599-1660.

46. Portrait of a Man

Oil on canvas, $20\frac{1}{2} \times 15\frac{3}{4}$.

Painted about 1623.

Believed to be a fragment of a larger picture, perhaps full length.

Lent by the Detroit Institute of Art.

VERNET, CLAUDE JOSEPH

French, 1714-1789.

47. View of a Port

Oil on canvas, $29 \times 65\frac{3}{4}$.

Dated (lower right) 1754.

This imaginary view was inspired by the bay of Naples and Vesuvius as seen from Posilippo.

Lent by the Metropolitan Museum of Art, New York.

VERONESE, (PAOLO CALIARI)

Venetian, 1528-1588.

48. Portrait of a Boy

Oil on canvas, $20\frac{1}{4} \times 15\frac{3}{4}$.

Lent anonymously.

WILSON, RICHARD

English, 1714-1782.

49. Distant View of Rome from Monte Marlo

Oil on canvas, $39\frac{1}{4} \times 53$.

Signed (lower left) R. W.

Rome seen in the distance from Monte Mario with the Tiber in the middle distance flowing towards the city. In the foreground to the right among trees, the Villa Madama.

Lent by the National Gallery of Canada, Ottawa.

ZURBARAN, FRANCISCO DE

Spanish, 1598-1661.

50. Saint Francis

Oil on canvas, $81\frac{1}{4} \times 42\frac{1}{4}$.

Lent by the Museum of Fine Arts, Boston,

LIST OF ARTISTS WITH BIOGRAPHICAL NOTES

- BELLOTTO, BERNARDO, 1720-1780. Venetian; pupil of Canaletto, active in Italy and abroad with a European-wide reputation as a painter of landscapes.
- BOTTICELLI, SANDRO FILIPEPI, (called), 1444-1510. Florentine; pupil of Fra Filippo Lippi, active in Florence and Rome. As he grew older his pictures became more subjective and mystical.
- CARAVAGGIO, MICHELANGELO DA, (actually MICHELANGELO MERISI OR AMERIGHI), 1560/65-1609. Active in Milan, Venice, Rome, Naples, Malta, Syracuse and Messina, changing his abode often because of a quarrelsome disposition. His realism coupled with strong contrasts of light and shade won him a widespread following in Italy, Spain, Holland and Flanders.
- COELLO, ALÓNZO SÁNCHEZ, 1531/32-1588. Spanish; court painter to Philip II.
- COURBET, GUSTAVE, 1819-1877. French; aggressive exponent of unadorned realism in French painting of the mid-nineteenth century.
- CUYP, AELBERT, 1620-1691. Dutch; of Dordrecht. Perhaps the greatest master of warm effects of light on land, water, and animals.
- DAVID, JACQUES-LOUIS, 1748-1825. French; pupil of Boucher whose aristocratic elegance he abandoned for a stern neo-classicism. Painter of the French Revolution and court painter to Napoleon I. Exiled to Brussels in 1816.
- DEGAS, HILAIRE GERMAIN EDGAR, 1834-1917. French; in 1873 he began to exhibit with the Impressionists but his development was along independent lines characterized by an emphasis on drawing and a close study of ballet dancers and race track subjects.
- DELACROIX, EUGÈNE, 1798-1863. French; the leader of the romantic movement in painting; influenced by Rubens and best known for his dramatic compositions drawn from history, literature and the Bible.
- DÜRER, ALBRECHT, 1471-1528. The greatest of German artists. Worked mainly in Nuremberg, visited Venice probably in 1494 and certainly in 1506/7, and the Netherlands in 1520/21.
- DYCK, SIR ANTHONY VAN, 1599-1641. Flemish; Rubens' most brilliant pupil. In Italy 1622-1627, where his best works are his Genoese portraits; he visited England and finally settled there in 1632 as official painter to Charles I. His elegant style has influenced fashionable portraiture ever since.
- EAKINS, THOMAS, 1844-1916. American; born in Philadelphia where, after studies in Paris and Spain, he taught at the Academy. His better-known pictures combine portraiture and sport.
- EL GRECO, (DOMENIKOS THEOTOCOPOULOS), 1541-1614. Cretan; studied in Venice and Rome, moving to Spain in 1577.
- EWORTH, HANS, active 1540-1574. Flemish; born in Antwerp. Went to London about 1543 and received payments 1572-4 for decorations for a masque and other allegorical compositions in Whitehall.
- GOYA Y LUCIENTES, FRANCISCO JOSÉ DE, 1746-1828. Spanish; painter to the court in 1786. His portraits are unflattering revelations of his sitters.
- HALS, FRANS, 1580-1666. Dutch; of Haarlem. A portrait painter of great vitality.
- HOOCH, PIETER DE, 1629-1683. Dutch; of Delft and Amsterdam. His best works are experiments in a new open-air, upper-class genre.
- MAES, NICOLAS, 1632-1693. Dutch; of Dordrecht and Amsterdam. A pupil of Rembrandt.
- MANET, EDOUARD, 1833-1883. French; influenced by Courbet, Velasquez, Hals and Goya. A forerunner of the Impressionists.

- MASSYS, QUENTIN, 1465/6-1530. Flemish; active in Louvain and Antwerp; prominent among the Italianists of his day.
- MATTEO DI GIOVANNI, c. 1430-1495. One of the most important Sieneese painters of the Renaissance, whose work is somewhat archaic and nervously sensitive.
- MILLET, JEAN FRANCOIS, 1814-1875. One of the Barbizon painters, specializing in scenes of peasants at work, of which "The Angelus" is best known. His landscapes are rare.
- MONET, CLAUDE, 1840-1926. French; one of the pioneer artists of the Impressionist school.
- NATTIER, JEAN MARC, 1685-1766. French; worked chiefly in Paris but travelled to Holland and Russia.
- ORLEY, BERNARD VAN, ca. 1491-1542. Flemish; court painter to the Regent of the Netherlands from 1518. One of the foremost of the "Italianists" i.e. those who introduced the Italian Renaissance style into northern painting.
- OSTADE, ADRIEN VAN, 1610-1685. Dutch; of Haarlem. Pupil of Hals, influenced by Brouwer. Painter of peasant genre.
- PATER, JEAN BAPTISTE JOSEPH, 1695-1736. French; pupil of Watteau.
- PESELLINO, FRANCESCO DI STEFANO, (called), 1422-1457. Florentine; pupil of Fra Angelico and Fra Filippo Lippi. An attractive painter who enjoyed popularity and had followers.
- POUSSIN, NICOLAS, 1594-1665. French; spent the greater part of his life in Rome. In landscapes and historical scenes his example has been followed by later classical painters from Le Brun of the seventeenth century to Cézanne of the nineteenth.
- REMBRANDT VAN RIJN, 1606-1669. The greatest of Dutch painters and one of the most profound and moving of all artists. Trained in Italianate school of Lastman, shared a studio with Lievens, and settled in Amsterdam in 1631.
- RENOIR, AUGUSTE, 1841-1919. French; Impressionist painter of portraits, landscapes and still life. Influenced by Manet and Courbet.
- REYNOLDS, SIR JOSHUA, P.R.A., 1723-1792. British; the most prominent artist of his day; first President of the Royal Academy, 1768. He brought new variety into English portrait painting and his knowledge of Italian art is apparent in both his painting and his *Discourses*.
- RUBENS, SIR PETER PAUL, 1577-1640. Flemish; the greatest master of the Northern Baroque style. Formed his style in several years' study in Italy and produced, in the intervals of semi-diplomatic activity, a constant stream of paintings, sketches for tapestries and other decorations. Visited France, England and Spain.
- RUISDAEL, JACOB VAN, 1628/9-1682. Dutch; of Haarlem; one of the great masters of landscape painting.
- STROZZI, BERNARDO, 1581-1644. Italian; worked at Genoa and Venice, influenced by Caravaggio and Rubens.
- STUART, GILBERT, 1755-1828. American; trained under Cosmo Alexander in America and Benjamin West in London.
- TIEPOLO, GIAMBATTISTA, 1696-1770. A Venetian who completes and sums up late Baroque painting. Active in Italy, Austria, Germany and Spain.
- VELASQUEZ, DIEGO RODRIGUEZ, 1599-1660. Court painter to Philip IV of Spain, influenced by Caravaggio.
- VERNET, CLAUDE JOSEPH, 1714-1789. French; travelled in Italy, specialized in landscapes for aristocratic Italian and French collectors.
- VERONESE, (PAOLO CALIARI), 1528-1588. Italian; worked in Verona and then in Venice where he became the finest decorative painter of his day.
- WILSON, RICHARD, 1714-1782. English; studied portrait painting in London, later travelled in Italy and painted landscapes influenced by Claude and Vernet.
- ZURBARAN, FRANCISCO DE, 1598-1661. Spanish; influenced by Caravaggio.

